

2<sup>e</sup> Mus. p. 9090  
4 Ems.

Arri  
**Characterstücke**  
für

**VIOLONCELL UND PIANOFORTE**

composé  
von  
**IGNAZ LACHNER**  
Op. 83.

N<sup>o</sup> 1. A la Hongroise.

N<sup>o</sup> 2. Notturmo.

N<sup>o</sup> 3. Alla Tarantella.

N<sup>o</sup> 12286.  
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Herrn Valentin Müller.

3

# A LA HONGROISE.

Andantino, quasi allegretto. M. ♩ = 162.

Ignaz Lachner, Op. 83 No 1.

Violoncello.

PIANO.

The musical score is written for Violoncello and Piano. It is in 2/4 time and consists of four systems. The Violoncello part is in the upper staff of each system, and the Piano part is in the lower staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system starts with a 'mf' dynamic for both parts. The second system includes a 'grave' marking and a 'ff' dynamic. The third system features triplets and sixteenth notes. The fourth system includes a 'm.v.' marking and a 'p' dynamic. The score ends with a final chord.





First system of musical notation. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features a continuous eighth-note pattern in the top staff, marked *cresc.* and *mf*. The bottom two staves have a similar pattern, marked *p* and *cresc.*, with a *mf* dynamic at the end.



Second system of musical notation. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features a continuous eighth-note pattern in the top staff, marked *mp* and *mf*. The bottom two staves have a similar pattern, marked *p* and *mf*, with a *mf* dynamic at the end.



Third system of musical notation. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features a continuous eighth-note pattern in the top staff, marked *con espress.* and *m.v.*. The bottom two staves have a similar pattern, marked *p* and *mf*, with a *mf* dynamic at the end.



Fourth system of musical notation. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features a continuous eighth-note pattern in the top staff, marked *B* and *mf*. The bottom two staves have a similar pattern, marked *mf* and *mf*, with a *mf* dynamic at the end.



musical score for piano and violin, page 5. The score consists of six systems of music. The first system shows a violin part with a *m.v.* marking and a piano part with a *mp* marking. The second system includes *poco rit.*, *p*, *m.v.*, and *a tempo.* markings. The third system has *a tempo* and *poco rit.* markings. The fourth system features a *C* time signature change and a *p* marking. The fifth system includes *cresc.*, *mp*, and *p* markings. The sixth system includes *p*, *cresc.*, *mf*, and *p* markings.



This musical score is for a piano and violin duo. The score is written in G major (one sharp) and 3/4 time. It consists of four systems of music. The first system features a violin melody with dynamics *mf*, *mp*, and *ff*, and a piano accompaniment with *mf*, *p*, and *f*. The second system continues the violin melody with trills and triplets, while the piano accompaniment features chords and arpeggios. The third system includes a section marked 'D' with a 6/8 time signature change, featuring a violin melody with *m.v.* and *6* markings, and a piano accompaniment with *p*, *f*, and *p* dynamics. The fourth system features a violin melody with *cresc.*, *f*, *mf*, and *mp* dynamics, and a piano accompaniment with *cresc.*, *mf*, and *p* dynamics. The score includes various musical notations such as trills, triplets, and sixteenth-note runs.

*mf* *mp* *ff* *grave* *mf* *p* *f* *tr* *3* *tr* *tr* *m.v.* *6* *D* *p* *f* *p* *p* *cresc.* *f* *mf* *mp* *cresc.* *mf* *p*



First system of musical notation, measures 1-4. The top staff (treble clef) begins with a melodic line marked *mf*, followed by a *mp* section. The bottom staff (bass clef) provides harmonic support with chords and moving lines, marked *mf* and *mp*.

Second system of musical notation, measures 5-8. The top staff continues the melodic development with a *cresc.* marking at the end. The bottom staff maintains the harmonic texture.

Third system of musical notation, measures 9-12. The top staff features a section marked *con espress.* starting with a key signature change to E major. The bottom staff is marked *mf* and *p*.

Fourth system of musical notation, measures 13-16. The top staff includes a *cresc.* marking and a *mf* section, ending with a *pizz. mf dolce* instruction. The bottom staff also features a *cresc.* marking and a *mf* section.



*mf*

*p*

*leggiero*

*p*

*mf*

*mp*

*poco*

*rallen.*

*a tempo*

*p*

*F*

*mf*

*mp*



Tempo I

*dim.* *rallent.* *p* *mp*

Tempo I

*dim.* *rallent.* *mf* *p*

G

*f* *mp* *f*

*mf* *p* *mf*

*mf*

*f* *Ped. mf*

*8<sup>o</sup>*

*p* *ff*



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Herrn Riedel.

1

# NOTTURNO.

Adagio M  $\text{♩} = 66$

Ignaz Lachner, Op. 83. No 2.

Violoncello

PIANO

The musical score is written for Violoncello and Piano. The Violoncello part is in the upper staff, and the Piano part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is Adagio, with a metronome marking of 66 beats per minute. The score is divided into three systems. The first system shows the beginning of the piece, with the Piano part starting with a *p* (piano) dynamic. The second system features a *cantabile* marking above the Violoncello staff, which plays a melodic line with a *p dolce* (piano dolce) dynamic. The Piano part continues with arpeggiated chords. The third system shows the Violoncello playing a more active melodic line with *mf* (mezzo-forte) and *mp* (mezzo-piano) dynamics, while the Piano part provides harmonic support with arpeggiated figures.



First system (measures 1-8):

- Staff 1 (Bass): *A*, *mf*, *pp*, *mf*, *p*
- Staff 2 (Treble): *A*, *mf*, *pp*, *mf*, *p*
- Staff 3 (Bass): *mf*, *f*, *p*, *ped.*
- Staff 4 (Treble): *mf*, *f*, *p*, *ped.*

Second system (measures 9-16):

- Staff 1 (Bass): *B*, *apassionato*, *mf*
- Staff 2 (Treble): *B*, *mf*
- Staff 3 (Bass): *ped.*, *ped.*, *mf*
- Staff 4 (Treble): *ped.*, *ped.*, *mf*

Third system (measures 17-24):

- Staff 1 (Bass): *mf*, *f*, *p*, *mf*
- Staff 2 (Treble): *mf*, *f*, *p*, *mf*
- Staff 3 (Bass): *mf*, *f*, *p*, *mf*
- Staff 4 (Treble): *mf*, *f*, *p*, *mf*







This musical score is written for piano and bass. It consists of six systems of staves. The first system includes a single bass staff with a *grave* marking and a piano staff with *mf* and *f* dynamics. The second system features a bass staff with *f* and *sempre f* markings, and a piano staff with *f* and *ff* dynamics. The third system has a bass staff with *dim.* and a piano staff with *mf*. The fourth system includes a bass staff with *p*, *pp*, *m.v.*, and *p* markings, and a piano staff with a *D* marking and *p* dynamics. The score is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and various articulations like slurs and ties.



First system of musical notation. The upper staff (bass clef) contains a melodic line with dynamics *mf*, *mp*, and *pp*. The lower staff (treble and bass clefs) contains a complex chordal texture with dynamics *mf* and *pp*.

Second system of musical notation. The upper staff (bass clef) contains a melodic line with dynamics *mf*, *p*, *mf*, and *cresc.*. The lower staff (treble and bass clefs) contains a complex chordal texture with dynamics *mf*, *p*, *mf*, and *p*.

Third system of musical notation. The upper staff (bass clef) contains a melodic line with dynamics *mp*, *mf*, *con espress.*, and *dolce*. The lower staff (treble and bass clefs) contains a complex chordal texture with dynamics *mf*, *p*, and *p*.

Fourth system of musical notation. The upper staff (bass clef) contains a melodic line with dynamics *poco string.*, *cresc.*, *mf*, *a tempo*, *p*, *poco rit e dim.*, and *pp*. The lower staff (treble and bass clefs) contains a complex chordal texture with dynamics *poco string.*, *cresc.*, *mf*, *a tempo*, *p*, *red. poco rit e dim.*, and *pp*.







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## ALLA TARANTELLA.

Allegro vivo M. 132

Ignaz Lachner, Op. 83. No. 3

Violoncello.

PIANO.

*f* *mp* *mf*

*m.v.* *p*

*mf* *mf*

*mp* *mf* *p* *mf*

*A* *A*





First system of musical notation. The top staff is in bass clef, the middle in treble, and the bottom in bass. Dynamics include *mf* and *p*.



Second system of musical notation. The top staff is in bass clef, the middle in treble, and the bottom in bass. Dynamics include *mf* and *p*. The marking *m.v.* appears above the first measure of the top staff.



Third system of musical notation. The top staff is in bass clef, the middle in treble, and the bottom in bass. Dynamics include *f*, *mp*, and *cresc.*. The letter *B* appears above the top staff in the fourth measure.



Fourth system of musical notation. The top staff is in bass clef, the middle in treble, and the bottom in bass. Dynamics include *f* and *m.v.*. The marking *m.v.* appears above the top staff in the eighth measure.



*un poco più lento*

*dolce*

*p*

*Ped.*

*mf*

*m.v.*

*mf*

*p*

*mf*

*p*

The musical score is written for piano and bass. The bass line features a melodic line with many slurs and ties, while the piano accompaniment consists of chords and arpeggiated figures. The tempo is marked 'un poco più lento'. The dynamics include 'dolce', 'p' (piano), 'mf' (mezzo-forte), 'm.v.' (molto vivace), and 'Ped.' (pedal). The key signature has two flats (B-flat and E-flat).



*ritard.* *rit. C a tempo*

*pp* *p*

*C* *p* *p*

*mf* *f*

*mf* *f*

*mf* *p*

*p* *p* *poco ritard.*



## Tempo I

*mf* *mf* *mf*

*Tempo I*

*p* *mf* *mf*

*mp* *mf* *mp* *D* *mf*

*mp* *mf* *mp* *D*

*mf* *mf* *p*

*mf* *mf* *p*

*mf* *mf* *mf*

*mf* *mf* *mf*



First system of musical notation, measures 1-4. The bass staff begins with a forte (*f*) dynamic and a melodic line. The treble staff also begins with a forte (*f*) dynamic and a melodic line. The bass staff has a sustained bass line. The treble staff has a melodic line. The system ends with a crescendo (*cresc.*) marking.

Second system of musical notation, measures 5-8. The bass staff begins with a mezzo-forte (*mf*) dynamic and a melodic line. The treble staff also begins with a mezzo-forte (*mf*) dynamic and a melodic line. The bass staff has a sustained bass line. The treble staff has a melodic line. The system ends with a forte (*f*) marking.

Third system of musical notation, measures 9-12. The bass staff begins with a forte (*f*) dynamic and a melodic line. The treble staff also begins with a forte (*f*) dynamic and a melodic line. The bass staff has a sustained bass line. The treble staff has a melodic line. The system ends with a forte (*f*) marking.

Fourth system of musical notation, measures 13-16. The bass staff begins with a forte (*f*) dynamic and a melodic line. The treble staff also begins with a forte (*f*) dynamic and a melodic line. The bass staff has a sustained bass line. The treble staff has a melodic line. The system ends with a forte (*f*) marking.



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2. May 1890

# Violoncello.



Herrn Valentin Müller.

2

# A LA HONGROISE.

VIOLONCELLO.

Andante quasi allegretto. M.  $\text{♩} = 120$ .

Ignaz Lachner, Op. 83 No 1.

The score is written for Violoncello and consists of 12 measures. It is in 2/4 time and marked 'Andante quasi allegretto. M.  $\text{♩} = 120$ '. The piece is by Ignaz Lachner, Op. 83 No 1. The score is divided into two systems, A and B, with a repeat sign at the end of the first system. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The articulation includes accents, slurs, and fingerings. The piece is marked 'dolce con espress.' (sweetly with expression) and 'm.v.' (more vivace).



# VOLONCELLO.

3

a tempo

The musical score for Violoncello, page 3, begins with a tempo marking of 'a tempo'. The first system features a series of sixteenth-note runs in the bass clef, marked with a '6' (sixteenth notes) and a 'poco rit.' (poco ritardando) instruction, followed by a 'p' (piano) dynamic. The second system continues with similar sixteenth-note patterns, marked 'm.v.' (movendo). The third system introduces trills ('tr') and a 'p' dynamic. The fourth system features a 'mf' (mezzo-forte) dynamic and a 'grave' (grave) marking. The fifth system includes a 'tr' (trill) and a '3' (triple) marking. The sixth system features a 'p' (piano) dynamic and a '6' (sixteenth notes) marking. The seventh system includes a 'cresc.' (crescendo) marking and a 'mf' (mezzo-forte) dynamic. The eighth system features a 'mf' (mezzo-forte) dynamic and a '7' (seventh) marking. The ninth system includes a 'con espress.' (con espressione) marking and a 'cresc.' (crescendo) marking. The tenth system features a 'f' (forte) dynamic and a 'pizz.' (pizzicato) marking. The final system includes an 'arco' (arco) marking and a 'mf' (mezzo-forte) dynamic.



## VIOLONCELLO.

Violoncello musical score, measures 1 through 16. The score is written in G major (one sharp) and 2/4 time. It features a variety of musical notations including slurs, ties, and dynamic markings.

Measures 1-4: Bass clef, starting with a *mf* dynamic. The melody is characterized by slurs and ties.

Measures 5-8: Bass clef, starting with a *p* dynamic. The tempo is marked *leggiere*. A finger number '0' is indicated above the first measure.

Measures 9-12: Bass clef, starting with a *poco rallent.* marking. The tempo then returns to *a tempo* and is marked *m.v.* (moderato vivace). A finger number '0' is indicated above the first measure.

Measures 13-16: Bass clef, starting with a *mf* dynamic. The tempo is marked *f* (forte). A finger number '0' is indicated above the first measure.

Measures 17-20: Treble clef, starting with a *dim.* (diminuendo) marking. The tempo is marked *poco rallent.*

Measures 21-24: Bass clef, starting with a *f* dynamic. The tempo is marked *Tempo I*. A finger number '2' is indicated below the first measure.

Measures 25-28: Bass clef, starting with a *f* dynamic. The tempo is marked *Tempo I*. A finger number '4' is indicated above the first measure.

Measures 29-32: Treble clef, starting with a *f* dynamic. The tempo is marked *Tempo I*. A finger number '1' is indicated above the first measure.

Measures 33-36: Treble clef, starting with a *ff* (fortissimo) dynamic. A finger number '8' is indicated above the first measure.



2<sup>e</sup> Man. par 9290

2

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## NOTTURNO.

## VIOLONCELLO

Adagio M  $\text{♩} = 66$ 

Ignaz Lachner, Op. 83, No. 2.

4 *dolce* *p* *p*

*p* *mf* *mp*

*mf* *pp*

*mf* *p* *mf* *f*

*p* *mf* *passionato*

*cresc.* *f* *p*

*mp* *mf*

*mf* *grave*

*sempre f*



# VOLONCELLO

3





# Auswahl beliebter Salonstücke, Fantasien, Nocturnos, Romanzen, Transcriptionen etc. mittelschwer bis schwer

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1

# ALLA TARANTELLA.

## VIOLONCELLO

Allegro Vivo M. 432

Ignaz Lachner, Op. 83 No 3.

4

*mf*

*mf*

*mp* *mf*

*mp* *f*

*mp* *mf*

*cresc.* *f*

*mp* *cresc.*

*f* *ff*

*con espress*

*dolce* *mp* *un poco più lento*



## VIOLONCELLO

*mf* *mp* *mf* *mp* *p*

*rit.* *C* *a tempo*

*p* *p* *mf* *mp* *mf*

*f* *decresc.*

*mf* *p*

*dim.* *poco rit.*



# VOLONCELLO

3

Tempo I

*mf*

*mf* *mp* *mf*

*mp* *m.v.*

*mf* *mp* *m.v.*

*mf* *cresc.* *f*

*p* *cresc.* *e - string.*

*mf*

*f* *Presto* *ff*

12288

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